ESTABLISHING A PRODUCTION POTTERY

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PREFACE

My decision to examine and discuss the problems which the potter faces when trying to start a production studio is based upon my belief that this important area is often omitted from the ceramic programs of many colleges and universities. Neglecting this subject often limits the student's professional choice to a career in teaching because he lacks the experience and training necessary to operate a production studio. The craft community is also at fault because very little specific information is available from craft organizations in regards to the life of a practicing potter.

As a result of this lack of information, most students believe the decision to establish a production studio to be simple. Few take the time to carefully examine the situation, its demands and the commitment necessary for a successful operation. This is not to imply that the situation is so demanding that it becomes an impossible task. It is, however, one that requires more than superficial consideration. The aim of this paper is to present some of the problems new professionals encounter, and to discuss, based upon observation and research, the guidelines potters should consider before attempting to establish a production studio.

The information presented in this paper was obtained by several methods. Published material provided insufficient and limited information. Therefore a questionnaire was devised and sent, with a letter of introduction, to a number of experienced potters in the United States and Canada. As well as providing a means of obtaining information, the questionnaire served as the basic outline for the body of this paper,

and as the format for taped interviews with local production potters. (See appendix) Unfortunately, the written response to these questions was weak. Most of the potters simply refused to take the time to answer the questions adequately. On the other hand, the interviews were informative and provided contrasting views as to their interpretation of the production potter's position in the art community and his problems.

INTRODUCTION

The term production often causes people to visualize a situation similar to that found in industry, the incessant stamping out of hundreds of similar items for sales distribution. Although the production potter must be concerned with quantity, it is inaccurate for the public to believe that numbers and sales are the potter's primary concern. It is also a mistake for the potter to begin production believing speed and quantity are the primary goals. People respond to honesty and integrity and purchase pottery in order to contribute meaning to their lives. The potter should not ignore personal goals in order to increase production or sales.

Pots must be the result of the creative process. Flexibility and experimentation are as essential to the production situation as they are to the classroom. For example, Warren MacKenzie, a potter/teacher from Stillwater, Minnesota, is still a flexible potter after twenty-five years of involvement. He believes experimentation to be an essential part of his continual growth and development as an artist. MacKenzie has, however, established truths which form the core of his work. He returns to these as the need arises. The potter must trust his own perceptions and have the courage to present them visually. If he relies on someone else's perceptions, on fashion, or on second hand tricks of the trade, his pots will be mere utensils, whether technically good or bad.

Pottery is a domestic art relying on counterpoint of form, design, color, texture and the inherent quality of the material.[1] Although pottery developed for the production of simple utilitarian items, communication is inherent and on the same level as it is in non-utilitarian pieces. Communication occurs if the potter has something to say and is capable of using his media.

Misconceptions arise because craftsmanship is necessary, and in the useful arts the distinction between art and craftsmanship is more difficult to recognize.[2] There are also factors peculiar to pottery which seem to complicate and confuse the issue. The potter by nature of his trade produces most of his work in series. Many believe that the potter can only be an artist if he makes only one of each shape; as soon as he begins to produce or work in series, he automatically descends to the rank of a mere craftsman.[3] In throwing and decorating, the quality of his work may reach its peak only after twenty or thirty pieces have been produced at a sitting. If the potter is an artist each piece calls for and receives its particular blend of concentration and relaxation. This sensitivity to the clay often produces details or a type of freedom in the handling of the material which becomes the signature of the artist. The craftsman who acts by rule can produce a work which is technically impeccable but on the whole aesthetically unsatisfying. The artist on the other hand may produce pieces with minor technical faults but with a unique beauty and sensitivity in the form. Craftsmanship is still important because it is of no consolation to be told that a teapot is a work of art if the handle burns the fingers, the lid falls off or the spout refuses to pour.[4]

More is required of the potter if he is to produce pieces which are both useful and sensitive. Materials must be treated with respect and love and not merely an irrelevant accident or aspect of production. Pots should not function merely as utensils but must have a life of their own. The glow of life appears in the pots when the potter not only knows his work but delights in it; technique and inspiration are identified and united.

Michael Cardew states that no one can say in rational terms exactly what this glow consists of, or how an inanimate object can be capable of transmitting life from the potter to the user, but that it is a fact of common experience.[5] He believes this quality is not always discernible at first, but becomes visible through daily use, just as a good character comes to be appreciated through continual acquaintance. This quality is a criterion of good pottery whether the art that produced it was conscious or unconscious. It is the field of expression which belongs to the potter. If the potter insists that because he is an artist, he must produce pieces for contemplation only, and refuses to supply the needs of daily use, he may deprive himself of the human contacts and involvement which might prove to be his major satisfaction.

The question of the potter's intent or purpose is a primary one. Clearly defining the nature of the object he produces is often the most difficult problem for the potter to confront. Before production begins the potter must examine his commitment to his work and to himself. Ultimately his success depends upon what he defines as his needs and wants. The potter must ask himself what kind of lifestyle he prefers:

whether or not he looks forward to a luxurious lifestyle, to earning a great deal of money, and if he requires or wants someone else to regulate his working day. Beginning production with too vague a conception may mean the potter can be easily persuaded to compromise his approach. Although self examination is essential, not all these questions can be answered conclusively. A lengthy period of involvement may be necessary before definite choices are made. These questions however must be faced before the potter can realistically direct his energy toward establishing a production studio.

LOCATION

Location of the production studio is an important factor and can be divided into three major choices: the metropolis, the forest or mountain retreat and the mixed environment or suburb. The metropolis offers a variety of advantages. One finds a large buying public which, in many instances, is sophisticated enough to be receptive to avante garde presentations. The volume of retail traffic permits the potter to operate a gallery type showroom, which enables him to receive full retail value for production. Materials and general services are also readily available. On the other hand, taxes and rent will be expensive. Insurance needs may be prohibitive since the potter and his shop must be protected against crime and accidents. Zoning regulations must be checked before making any commitments since codes are often tough and many potters become involved with leases and rentals before checking, only to discover they are not permitted to pursue their interests. Inquiries must be made in the immediate area to find out if neighbors will object to the operation since they could force the shop to close. The potter should also check with other craftsmen in the area because they can discuss their problems with him and direct him to sympathetic individuals or organizations.

The reverse situation is the forest or mountain retreat where the potter can hide from the world and do his own thing.[6] Although the tension and pace of the metropolis environment can be distracting,

it is foolish for the potter to believe that isolation and peace of mind are a cure-all for his problems.[7] The potter may discover that he is enjoying the environment so much or spending the better part of each day working on his home or garden that he is unable to produce enough to survive. Raw materials and general services are usually expensive and often unavailable. Walter Hyleck, a potter/teacher from Berea, Kentucky, for example, was forced to use fuel oil to fire his kiln because the Liquid Petroleum Company could not deliver to his studio because of poor roads. Family responsibilities may also cause difficulties. The primary markets available will be wholesale selling and art fairs. These markets can be very lucrative; however, the potter may discover, after a certain period of time, that he is shipping away his profits.

Locating in a mixed environment or a suburb of a large city is the third alternative. This combines the peace of mind of relative isolation, while still being within easy access of the conveniences and markets found in heavily populated areas. Distances should be kept within reasonable limits, since this is important when retailing from the studio or for the delivery of materials. Although zoning in mixed environment areas is usually freer, the potter should first investigate the regulations governing home industry. Potters are often permitted, with certain restriction, to work in or near their home.

Certain locations dictate various approaches to sales. The type of outlet may influence choice of areas. An equally important, but frequently neglected factor, is the impact of location upon the production format. An area can dictate the style to which a potter must

conform in order to survive. Bob DeArmond, proprietor of the Potter's Corner, had to face this situation in Duluth and was forced to develop a very straight forward style in order to sell. Location in an area which is sympathetic to production approach would avoid similar difficulties. On the other hand, an area may provide a trade mark which enhances sales considerably. Franz Kriwanek in Silvertown, Colorado, developed glazes from local mine materials and lumber mills as an added selling point and an inexpensive materials source.

It is common for potters to select areas which have a high rate of tourism, such as Wally Smith in Gattlinburg, Tennessee, or Bob Eckels in Bayfield, Wisconsin. Although sales may be seasonal and production must be geared to fit these cycles, the locations provide a continual stream of new customers, as well as people who return year after year.

Choice of location may depend upon other special circumstances. Jim Cantrell decided to work in Bardstown, Kentucky because the owners of Spalding Hall offered him studio and living space in return for caretaker duties which involved only a minimum of responsibilities.

FINANCING

Unless the potter is as fortunate as Cantrell, financing a studio, particularly during the present economic crisis, may be a difficult and frustrating task. The principle problem involves establishing the amount of capital necessary to equip and operate a studio during the early stage of production. A simple but effective formula is to decide on the amount necessary to live on for one year and multiply this figure by three. The resulting amount should cover the initial setting-up expenses and carry the potter for one or two years.

Many sources of financing exist and should be carefully investigated. Funding organizations, for instance, will provide potters with financial assistance in the form of a grant. The Tiffany Grants, the National Endowment for the Arts, and the Ford Foundation are major sources of grants. Information concerning these organizations is available through professional magazines and universities. The Tiffany and the National Endowment grants are awarded for generalized uses in the arts. Ford Foundation funds are primarily given to community action organizations. The acceptance of a Ford Foundation grant restricts a studio to a non-profit public welfare activity, providing free lessons and a sales outlet for everyone involved. Grant proposals must be written carefully, usually one year in advance. The applicant must be prepared to convince these organizations that he has substantial needs and well-organized plans. The ability of these organizations to distribute funds depends in part on a high rate of success by their recipients.

The Small Business Association is another source of financing. Many potters, however, encounter major difficulties when dealing with this organization. Interest rates are high--as much as fifteen percent. The Small Business Association requires proof that equipment is sound and that the budget is established for one year. Potters have been forced to purchase manufactured kilns because the S.B.A. refused to believe their designs were professional. The S.B.A. reserves the right to confiscate studio contents, regardless of purchase date, if the project fails.

Cooperatives have been a favorite means of sharing expenses in recent years. Such arrangements work as long as responsibilities are shared equally and continually by everyone involved. However, for all their recent popularity, co-ops are conspicuous for their rate of failure. Approaching friends or patrons for financial assistance can cause problems similar to those faced when working in a co-op. As a result, the potter should be careful to avoid such commitments so as not to be forced to perform too many favors in return.

Banks will lend the potter money, but strict requirements, possibly mortgaging everything, must be met. Eckels has done this several times. He and others agree that banks usually will not lend money until financial assistance becomes unnecessary.

Most potters use a combination of sources including personal savings, an employed spouse, part-time jobs, teaching and small loans to finance a studio. Many find a stable source of income very important during the early stages of production. John Glick, Plumtree Pottery, Farmington, Michigan, stated that the caliber of work a potter is capable

of producing is researched and begun during the early years. He believes it is important to make sure one does not begin production feeling speed and quantity are the primary goals and ignore personal desires. He felt insulated against these pressures because his wife worked during the early years, enabling him to establish himself and the studio.

Robin Hopper, Hillsdale Pottery, Hillsdale, Ontario, used a similar approach to finance his workshop. He taught for a number of years and produced until he was able to build the type of studio he wanted and the reputation necessary to maintain it. The he resigned from teaching in order to devote his time to production.

Regardless of the means chosen, one should begin conservatively and avoid being overwhelmed by debts. If he is forced to borrow money, the potter should take out as small a loan as possible, since it must eventually be repaid. It is important to consult a lawyer. Money invested in a professional's services will prevent anxiety and frustration later on.

BUILDING AND EQUIPMENT

The selection of a studio is partly a matter of choice, but primarily a problem of financing and availability. If possible, the potter should set up in the largest studio possible, perhaps two or three times larger than initially needed. Division of the studio into separate areas which perform specific functions will avoid the frustrations of reorganization as the work cycle progresses. The primary sections needed are as follows:

a) A forming area permitting unrestricted movement, since production becomes difficult when materials and pots get in the way.

b) A kiln room isolated from, but within easy access of the forming area. There should be enough space around the kiln for ease of construction, loading, firing, repairs and protection against fires. It would be unwise to build the kiln across town as Ken Larson was forced to do in Moose Lake. This disrupts the traffic flow considerably and eventually becomes too inconvenient.

c) Storage space, preferably in a room separate from the main work area should be large enough to permit the preparation of clay and glazes. Isolating materials in this manner concentrates dust in one area. Space permitting, this section should be located and arranged so that receiving is a relatively painless process.

d) Glazing area, separate from the forming area, with adequate shelving. Moveable ware carts with removable boards are the best type of shelving. This provides more flexibility than a dead storage or built in shelving arrangement. It is possible to judge the kiln's capacity by the number of filled carts and more convenient to move a kiln load on carts than with innumerable boards. This system also permits use of the same set of shelves for the forming and kiln areas.

e) Sales or gallery space, if planning to retail from the studio. People are more impressed by this area than by any other. Customers must not fear entering the display area. It should be spacious, enabling a group to move freely, with good lighting and ventilation. It is an advantage to have customers moving around in the shop because this brings in more people and makes the business appear successful.

Selecting a building with separate rooms answers the problem of division provided the arrangement does not impede the work flow. If the potter is fortunate enough to locate a sound shell to use for a studio, it is recommended partitions be used as dividers until an efficient traffic pattern is arranged. Potters stress that a smooth flow of work through the studio minimizes wasted time. Some carried organization to the point of arranging the studio so that raw materials enter one end and the finished product exits at the other.

Unfortunately, students often take equipment for granted and are surprised at the cost of equipping a workshop with basic tools. A conservative amount of equipment should carry the operation in the beginning, since development and need for more specialized tools go hand in hand.[8] Specialized devices should not be purchased until they can be used wisely. The type of work produced dictates the specific needs, however, a general list might include the following items:

1. wheel
2. kiln
3. working tables
4. scales-gram and pound
5. mortar and pestle
6. sieves
7. scoops
8. banding wheel
9. assorted mixing bowls
10. glaze buckets
11. grinding wheel
12. ware carts and shelves

13. clay mixing and storage equipment
14. kiln hardware-shelving, stilts, cones
15. wedging table
16. drying bats
17. lights
18. means of ventilation
19. water supply
20. dry materials-clay and chemicals
21. dry and wet storage containers for clay and chemicals
22. wood working equipment
23. plaster equipment

The wheel, kiln and means of clay preparation constitute the major pieces of equipment. It is recommended that several models be tested before purchasing a wheel to make sure it fits the potter's needs and is reliable.

Many insist that time spent preparing clay by primitive methods is a waste. This is not a realistic attitude if one has limited resources. There are ways to efficiently and inexpensively produce clay without a mixer pugmill such as the Walker. Most potters avoid purchasing such a device when beginning because of costs. Several large tubs for mixing and plaster drying bats will see the potter through the early days. A heating cable, available from greenhouses, can be cast into the bats to dry them quickly. Glick recommends making two sets which allows one to dry while the other is in use.

Preparation of clay in sufficient quantities permits aging. Many production potters smirk at this, but with careful planning and discipline, clay preparation can fit smoothly into the production cycle. Most potters agree that purchasing prepared clay is foolish. Not only does this represent a substantial cash out-lay which would be better invested in raw materials but it also permits little flexibility with body formulas. Poorly mixed shipments are not uncommon.

The potter should build the kiln himself in a simple and direct manner, avoiding unnecessary gadgets. Good hardware, bricks and burners should be used. The kiln should be well plumbed and the area well ventilated. Hyleck recommends investigating the availability of various fuels before construction begins since adjustments in design and hardware may be necessary in order to utilize the type available. Kiln capacity should be based on the type of ware produced. If the potter is involved in small constructions, building a large kiln is foolish. However, if he employs standard throwing and slab techniques, most full time production potters use kilns having a minimum capacity of forty cubic feet. Glick recommends building the first few kilns with a minimum of mortar, which allows for adjustments in design and location.

WORK CYCLE

A direct relationship exists between the capacity and type of kiln used and the pattern of work in the studio. The fixed size of the kiln can determine the duration of the work cycle. Establishment of a rhythmic cycle is necessary to avoid the walk, run, collapse approach so characteristic of the university environment. A specific cycle permits a sense of freedom within logical boundaries and allows the potter to predict a firing schedule with some degree of accuracy. Knowing there will be a firing each month enables the potter to anticipate scheduling problems for exhibitions or sales.

Organization of forming time in order to produce enough ware to fill the kiln within a definite time span is essential. One should divide this time into segments and establish the number of pieces which must be produced daily in order to fill the kiln by the end of the forming cycle.

Many potters list the different pieces to be produced during the forming cycle. Such a list is primarily an estimate of type and quantity. The day should be arranged so the strains of production are matched by the capacity to work. The execution of the most demanding aspects of the process should be done when the potter's concentration is at its peak and lesser activities performed as he tires.

Discernible trends, as well as marked differences, exist in the arrangement of the work cycle. MacKenzie bases his rhythm on a four

week cycle. Approximately two weeks are spent producing the 450 pieces necessary to fill his two chambered climbing kiln. Throwing is done in the morning; general finishing is left for the afternoon. The average day is comprised of approximately six hours of production time since MacKenzie feels he produces better pieces in a short day. During the third week he glazes and decorates pieces bisqued during the previous glaze firing. The final week is spent firing and in preparation for the next cycle. The newly bisqued pieces are stored in the second chamber until the next glaze firing.

In contrast, Glick employs a cycle similar in length but his organization is more deliberate, with longer working days. The following excerpt is a description by Glick of a typical day.

> I usually arise at 6:00 a.m. and come immediately to work for an hour and a half. At 7:30 a.m. I go in and awake the family, give my two children breakfast, my wife coffee in bed, and then usually eat breakfast myself. I practice the guitar for half an hour and then finally go back to work around 8:30 a.m., and work until 12:30 p.m., when I take a midday break. I may practice guitar again after lunch and then return to work at 1:30 p.m. I work through without a break in the afternoon until 6:00 p.m., when we have family dinner. If I get a break in the afternoon, it may be for some miscellaneous activity: taking care of some visitor, or even practicing the guitar if I have missed one of my earlier sessions of practice. After dinner, if necessary, I will return to work for one or two hours, though I'm not a night person so I don't work into the night.[9]

In two to three weeks Glick is able to produce the approximately 500 pieces needed to fill his 100 cubic foot kiln. He has been able to develop a chart that details clay weights and wet dimensions for thrown forms so he knows the amount of clay necessary to produce standard items. Shapes vary, but approximate volume remains constant. His overall cycle is flexible, permitting reorganization when necessary,

although a production list is prepared as a guide. He stresses that relatively few hours are spent throwing since days are often broken up by a variety of responsibilities.

His glazing is done over a three and a half day period. Generally, 350 pieces are needed to fill the kiln. During this session pots that have been glazed with heat sensitive formulas are marked with paper slips: blue, tan, and red for cool, medium and hot zones so stacking is correct. During firing and cooling the studio is prepared for the next cycle.

The approach Glick and MacKenzie employ is based upon the longer Japanese cycle, in which several thousand pieces are fired every two or three months. Richard Bennett, Great Barrington Pottery, Houisatonic, Massachusetts, adopted this approach, firing four or five times a year in a three chambered climbing kiln. He succeeded in recreating the life style of his apprenticeship in Matsue, Japan and hopes to revive the mass production of functional ware by hand craftsmen.

In contrast to Bennett's approach many potters choose, or are forced to adopt short cycles such as Kriwanek and De Armond. Kriwanek contends that shop rhythm represents no more than a predetermined effort to establish good studio habits. He developed a six day cycle arranged in the following manner:[10]

a) Monday - the throwing of flat shapes
b) Tuesday - the throwing of high shapes
c) Wednesday - mixing and pugging clay, general clean up
d) Thursday - prepare and apply glazes
e) Friday - experimental work
f) Saturday - office work and shipping

Kriwanek fires three times weekly on a twenty-four hour cycle; the shop rhythm continuing unaffected.

Kriwanek chose this arrangement but De Armond was forced to adopt a similar approach due to space and financial limitations. His weekly cycle included four days of forming and a day of glazing to produce a weekly kiln load. Production was based on replacement needs, since De Armond retailed primarily from the shop. Clay had to be purchased from suppliers because of insufficient space for mixing and storage.

Many potters never develop a specific sequence of events, preferring to do what needs to be done when necessary. Hopper chose such an arrangement since his production varies. Approximately fifty percent is utilitarian ware produced by apprentices. Individual pieces account for thirty to thirty-five percent. The remainder of time Hopper devotes to commissions from designers and architects. He stresses that this variety makes for a more interesting and satisfying flow of work through the studio. Hopper's organization is in no way haphazard. Firing is done every two to three weeks and occasionally twice in the same period.

Unfortunately, many potters who forego the development of a definite cycle are unable to control their organization as well as Hopper. One often finds them spending the better part of a day trying to organize themselves, assistants and the shop so productive work can begin. Such waste of time often makes the difference between success and failure. A certain period of involvement is necessary before one is able to arrange and maintain a successful system. Keeping a diary or log of daily work will help organize a comprehensive pattern.

APPRENTICES AND ASSISTANTS

The successful organization of a work cycle, regardless of the form adopted, may tempt the potter to believe an apprentice or assistant is needed. Historically, the apprentice system provided for preservation of the craft from one generation to the next, kept master craftsmen supplied with cheap labor, and regulated the output of skilled workers according to the natural supply and demand of the market place.[11] In the past the system was abused, the dividing line between apprenticeships and slavery becoming thin.[12] Today such attitudes are unrealistic, since abuse of this nature eventually leads to the breakdown of respect between the potter and the apprentice and working together becomes impossible.

Various approaches have been taken by potters to the question of apprentices and assistants. Glick has employed seven people during the past nine years and prefers to remain involved in the non-productive activities, rather than passing them on to the apprentice. Although Glick stressed that one of the major factors of economic survival today is help from some type of studio assistant, he discovered that during periods he did not employ an apprentice, the complexity and scale of individual pieces increased and overall production levels remained constant: responsibilities to the apprentice became production time. As a result he prefers to employ assistants who no longer work in the studio. He has trained an individual to cut and assemble slab forms

according to his specifications. She produces in her basement on a piece work basis, averaging four to five dollars an hour. After the basic forms are assembled, Glick finishes them by adding thrown forms and decoration. He limits editions from 100 to 150 over the course of two to three years. This arrangement frees him from the temptation to check the assistant's progress and any influences another person might bring to the studio.

Hopper, on the other hand, employs apprentices to perform the non-productive activities and increase utilitarian ware production. This leaves him time for experimentation. Unlike Glick, Hopper states the apprentice program provided numerous advantages for the employee but relatively few for himself. The apprentices (up to four) work in an established studio, with a strong reputation and are paid a reasonable salary. They receive technical advice, have the opportunity to develop their own work in the evening, gain workshop discipline and begin to understand the day to day business of studio life. Employees are hand picked and have a minimum obligation of one year. Hopper felt that even the best student needs a six month adjustment period. After this time, the new apprentice is productive enough to earn his $2.50 per hour, which then increases in relation to his production capacity.

Bernard Leach, the founder of the Leach Pottery, Cornwall, England employed apprentices as early as the 1930's. The apprentice's term of employment is for two years and they produce utilitarian ware.

Eckels has also employed apprentices for a number of years. Initially he hoped to establish a system similar to Leach's, however, this was unrealistic since he only operates during the summer. Although

he found apprentices to be a liability, he needs help and enjoys working with others. Apprentices are selected on the basis of recommendations, portfolio and whether or not they will fit his family situation. The best qualified individuals are not always chosen, since Eckels prefers to shape ideas rather than compete with them. He provides apprentices with transportation to and from home, food, living quarters, tools, materials, the shop experience and the first $750.00 worth of sales. At this point sales are divided equally to cover living and material expenses. Rather than continue the apprentice program, Eckels is considering hiring an employee whom he will train to perform the non-productive activities and assist with sales.

Arrangements such as this may be the best choice since the relationship is clearly defined. Often it is easier to train and work with people who have not had any previous experience because these individuals are usually eager to please; which is not necessarily the case with an apprentice. Many potters list overbearing egos, immaturity and lack of consistent effort as sources of possible conflict when employing apprentices. Conflicts are not always caused by the apprentice, since problems often arise because of the employer's poor planning or refusal to establish a well defined arrangement in the beginning.

Although the reemergence of the small individual workshop once more creates conditions favorable for the acceptance of apprentices or assistants, such decisions demand honest self-examination as to whether or not one can work successfully with others. One should not let ego confuse the issue. Apprentices compete for work and kiln space and

production time. If the work rhythm has not solidified, such demands may destroy it and what might have otherwise been a productive situation.

BUSINESS AND SALES

The organization of a business is often deliberately ignored by potters in the hope that the matter will somehow arrange and maintain itself. Unfortunately, a realistic view is necessary if one expects to survive. Three major forms of organization exist: the single proprietorship, the partnership and the corporation.

The single proprietorship is the simplest form of business organization and the owner's business and private affairs are treated as one, for the purpose of dealing with creditors. Ninety percent of all new craft businesses begin as single proprietorships. Personal assets such as car, home, stocks, saving, etc., can be reached by creditors to cover liability incurred by the business.[13]

A partnership occurs when two or more persons combine for the purpose of doing business which can be carried on under a trade name or under the names of the partners, who must be registered with the county clerk. Although the partnership agreement may not divide profits equally, the partners are equally liable for any debts. If one partner cannot pay his share of a claim against the business, the assets of the other partner are liable. Despite their joint responsibilities, partners are taxed individually.

Unlike the single proprietorship or the partnership, the corporation operates independently of the individuals involved.[14] Forming a corporation is a simple matter but there are various state statutes

which set specific requirements. These concern the number of stockholders needed to found the corporation, the number and powers of directors, the calling of stockholders meetings, audits, etc. The advantages of incorporation are many. For example, stockholders are liable only to the extent of their contribution to the business, except in extraordinary circumstances and the assets of the company are also beyond the reach of individual creditors. Officers or staff are eligible for workman's compensation which is difficult and costly to obtain privately. Financial assistance may also be easier to obtain.

Regardless of the type of organization one selects, keeping records is essential. The government requires permanent and accurate records which clearly show income and expenses so that federal and state taxes may be correctly filed and paid. An accountant can help set up a bookkeeping system which makes the job easier and more palatable. Bookkeeping forces conscious relationship of income to expenses so that it will be easier to take steps to avoid potentially serious problems. Payment of all expenses should be by shop check which automatically provides a record. Sales pads and invoices are needed to record sales. Development and maintenance of a filing system which includes information on other craftspeople, outlets, suppliers, craft organizations, newsletters, exhibitions, fairs and any other business related information is necessary.

Every dollar the potter earns the I. R. S. considers taxable; as a result, any expenses incurred are deductible, provided the business operates for a profit and not as a hobby. Records substantiate this.

The following is a list of deductible expenses:[15]

a) materials: raw materials, fuel, finishing materials (cork, leather, bamboo handles, etc.) shipping or packing materials.

b) supplies: office materials, stationery, stamps, bags, boxes, tags, postage and any studio equipment with a life span not exceeding one year.

c) travel expenses: incurred as a result of business such as traveling to shows or picking up materials - meals, lodging and tips included.

d) booth rentals: at shows.

e) transportation: this covers any expenses connected with owning and operating a vehicle. Several ways to record; itemize costs of gas, maintenance, insurance, licensing, tolls, depreciation or take a flat 15¢ a mile deduction for the first 15,000 miles and 9¢ a mile after that. Itemizing is best since expenses usually exceed 15¢ a mile. If you are using the family car deduct on business mileage.

f) telephone: business related calls are deductible; note home rates are cheaper than business rates.

g) overhead: costs connected with owning and maintaining the business, rent or mortgage, utilities, insurance, taxes, maintenance and repairs. If working in your home you must estimate, either by percentage (rooms) or square footage, the area used for the business. If working at home and in a separate building total the amount.

h) professional expenses: money invested in books and publications related to your business; organization dues, seminars, workshops or courses related to your field.

i) professional services: costs of hiring a lawyer, accountant, etc., are deductible and lower your tax base.

j) contributions: any work given to charitable organizations is deductible in terms of materials used in production.

k) business insurance: for product liability, fire, theft, ect.

l) child care: if mother works.

m) depreciation of equipment or property: you can deduct the cost of equipment over an established time span. A certain amount is taken each year until you have obtained full value. Detailed information on depreciation rates can be found in "Master Tax Guide" by Commerce Clearing House, Inc., 420 Lexington Avenue, New York, N. Y.

There are a number of special areas concerning the tax responsibilities of small businesses. If net earnings exceed $400.00 one must pay Social Security (self-employed taxes). This is part of the system which provides Social Security coverage for self-employed individuals.[16]

Sole proprietors or partners must file a declaration of estimated income on form 1040 ES if the total of the estimate and self-employment taxes for the year exceeds any withholding taxes by $40.00 or more.[17] An accountant can be especially helpful in this area. Often new crafts businesses will not owe any taxes for the first few years.

Inventory must be taken at the beginning of the tax year. Consult the I.R.S.'s "Tax Guide to Small Business" which clearly explains the various methods.[18] Basically, inventory involves establishing the cost of the materials on hand, supplies to be used in finished products, and all partly finished items which are on the shelves, and any items which are out on consignment.

Money can be set aside for pensions; an insurance agent will help select a policy. As a result of the Keogh Plan, the potter, if he has not incorporated, can set aside fifteen percent of his net income (up to $50,000) or $7,500 (which ever is less) as a tax exempt pension fund. However, the pension loses it's tax exampt status if a withdrawl is made prior to age fifty-nine.

Potters must collect sales tax on items which are sold directly to the public. In order to do this, application to the state sales tax office for a tax number is required, which is declared and paid quarterly. When selling ware wholesale or on consignment the shop owner is responsible for paying the sales tax.[19] One must keep a record of tax number and value of pieces sold. A tax number also enables one to buy raw materials and equipment at a reduced rate provided the number is presented when making a purchase. The local sales tax office should be consulted when showing in a different state since it may be required to obtain a temporary tax number and to collect sales tax. These taxes will either be filed on the spot or paid within thirty days.[20] Potters are not required to pay sales tax on pieces shipped and sold out of state.

One should consult an insurance broker about personal and product liability coverage before beginning production. Special insurance for protection against damage or theft for work when traveling to shows is recommended. Unfortunately, certain types of insurance are not available to potters. It is often very difficult or expensive to insure the contents of the studio. It is also difficult for unincorporated studios to purchase reasonable disability protection at the present time.

PRICING

Although business management is difficult and time consuming, pricing seems to cause potters the greatest problems. As producers and sellers, potters set wholesale and retail prices in relation to production, selling costs, and consumer demand. Production costs can be divided into three general areas: raw materials, overhead and labor. A certain portion of these expenses will not vary over a period of time, i.e., rent, utilities, insurance, etc., and are referred to as fixed costs; while others will fluctuate (variable costs) in relation to the amount of work produced.

A minimum amount of money must be made from the sale of each item to cover fixed and variable expenses as well as provide a cushion of profit. A business reaches the break-even point when its income for a year covers all expenses, including labor. If the income from sales exceeds expenses, a cushion of profit has been earned. Although profit can legitimately be built into costs, most potters do not do this, even though the cushion acts as insurance against poor firings, a drop in sales and rained out fairs. Obviously, if expenses are reduced profits increase. The danger is in taking too many shortcuts to reduce costs, so that production quality declines.

Two methods are generally used to arrive at a fair selling price; cost analysis and pricing according to what the market will bear. Cost analysis involves establishing as accurately as possible, the total cost

of producing each item. When pricing according to what the market will bear, the selling price is set in relation to general sales trends and then checked to see if this covers expenses. The retail price must include the wholesale cost, labor and the retailer's overhead. It is also important to check competitors' price range. This is one of the easiest means of establishing a competitive market price.

Potter's generally use a combination of these methods, losing a little on certain items and making a bit extra on others. Prices should be kept as reasonable as possible, yet cover all expenses. Fair prices help stimulate turnover rate.

Other factors influence pricing beyond production and selling costs. For example, psychological factors affect sales. Prices ending in $.00 imply quality, $8.00 instead of $7.98.[21] However, in many instances $.25, $.50, or $.75 endings work best. For example, people may refuse to pay $9.00 for an item, but $8.00 is too low, however, $8.50 or $8.75 may be a satisfactory compromise.[22] One should experiment with price ranges. Items priced at $13.00 may sell just as well for $15.00, but an $18.00 piece may not bring $20.00.

Peer pressure influences sales. Today people who buy crafts tend to be young, having a slightly higher than average income and educational levels, with a positive orientation to counter culture values.[23] Purchasing quality products offers these people a way to be an individual and create an image for themselves which gives them satisfaction and pride.[24] They may also tend to feel their money is supporting something when they purchase crafts from a personal shop, rather than from large department stores.

METHODS OF SELLING

Two basic approaches to sales exist: direct and indirect. Direct sales include selling from the studio and at craft fairs or shows. Fairs or shows are particularly important outlets for new professionals since they provide a readily available market. There are many kinds of shows or fairs. The following list includes the major types.[25]

a) Professional shows sponsored by full time promoters who organize a show circuit and publish a mailing list charge relatively high entry fees ($40.00 to $100.00) and a gate fee for the public. These shows are usually well attended and profitable.

b) Mall shows are generally poor. The people attending the show are not craft buyers but shoppers.

c) Church or organization benefit shows are often not craft oriented.

d) Combination craft-art or craft-antique shows can be financially rewarding. The style will determine whether or not one will participate.

e) Consignment shows do not require that craftsmen set up their own display or be on hand to sell their ware. These require a good deal of paper work since each piece must be tagged with the craftsman's name, a serial number and a price. A corresponding sheet must be filled out in triplicate listing each item for sale. Craftsmen, if not present, have no control over the display; although they are generally professional. Shows of this type are staffed by volunteers, often too few. Pieces can be misplaced, lost or never exhibited. Although exposure is helpful, financial gain for the work involved is not always great.

f) Wholesale shows involve selling to shop owners. One must have established a production line, prices and capacity in order to accept and meet order from owners.

g) Trade shows are usually held in large cities with expensive booth rental fees. Generally these are not viable for most craftsmen unless they produce a very large volume of work.

h) Outdoor craft fairs or shows are an excellent means for displaying work, retail sales and gaining exposure. These run the gamut, whether local, state or region wide, from amateur to professional.

i) Exhibitions place the emphasis on display and prestige as opposed to sales, charging an entry fee and requiring that slides or pieces be submitted for jurying. They are valuable in establishing name and reputation among professionals.

For many professional potters, selling through craft fairs or shows is an important part of financial existence. A few good fairs a year can provide a major portion of the potter's income, as well as recreational benefits.[26] There are three basic elements to any good show: the promotion, the quality of the work exhibited and the seriousness of the buying public. The following check list may help evaluate a fair.[27]

1. Have you attended the show in the past as a spectator? What were your reactions?

2. What is the show's past history: how many people attended? What were the total sales and in what proportions?

3. What is the entry fee or commission? Is there a gate fee for the public? Where do the proceeds go?

4. What do other craftspeople say about the show?

5. What crafts were displayed? How many competitors will there be?

6. Is the show being held in an area where craft sales are generally good?

7. Consider the traffic patterns: the booth location, lighting, space. This information should be included in the promotional material.

8. Who is handling the show? How well is publicity, etc. being handled?

9. How much traveling is involved for you? Shows away from home can be a good vacation, however, traveling is expensive and time consuming. One should travel only if it is the time of year when one needs new markets, or sales are slow.

Entry requirements for fairs vary. The better shows are usually juried and a portfolio must be submitted. Each slide must be labeled with name, the medium and approximate dimensions. Slides must be sent in a plastic sheet and include a self-addressed stamped envelope to insure return.

Attendance rules vary. Usually participants are expected to remain full time, sell their work themselves, and bring no pets. Some fairs do not allow children. All expect exhibitors to keep well organized booths and to help clean up after the fair closes. Whether stipulated or not, one should arrive early or on time and remain until the fair closes because sales tend to be best during the first and last half-hours. Insurance for theft or damage is rarely provided.

The problem of displaying work at a fair depends upon the type and size of production. The presentation should be professional and creative. Whenever possible, the function of an object should be demonstrated by the method of display. If a reason can be provided for purchasing an item it will be easier to sell.

Showmanship is an important aspect of display. Prominently displaying a show piece will attract and force people to stop. A full and varied selection of work with a wide price range can have an overwhelming effect on sales. Individual tags on each piece, identifying the potter, how the object was produced, the materials included and any special care

are necessary. Tags are not only informative, but add special appeal if the item is purchased as a gift.

The potter's personality may be just as effective as the display. Selling requires a sensitivity to the prospective buyer. A condescending manner and high pressure approaches should be avoided in favor of friendliness and a willingness to talk. The exhibitor should not apologize for prices and should ignore whispers. There are always people who will find the potter's work dull, or too expensive.

Although a fair may be primarily open for retail selling, shop owners generally scout nearby fairs for new talent and will approach the potter if they like his work.[28] One should bring wholesale lists and forms to fairs and have policies on wholesaling, consigning and pricing, etc. A slide sheet can be substituted for a wholesale catalog. Slides are more flexible, allowing changes to be made easily. If a shop owner should offer to come back just before the show closes, to select or take all of the remaining pieces, it is recommended they be sold only if the selection is strong.[29]

The relationship between the shop owner and the potter is important. George and Mary Wettlaufer, proprietors of Claycrafters in Skaneateles, New York, recommend inviting shop owners to visit the studio when they place their first order. This is less confusing than conducting business at a show and gives the buyer a better idea of what the production capacity is. The more owners know about the operation, the better equipped they will be to sell the potter's work. Delivering the first order to a new shop in person enables the potter to see how his product will be presented.

Some shows either require demonstrations as a condition for entry or offer free booth space for it. One should include only those aspects the spector can understand easily and find interesting. The drawback to demonstrations is that serious customers often find it difficult to purchase pieces when crowds surround the display. Another person must be present to help customers while the potter is demonstrating, and for all his trouble, he may not improve his sales.

Shows tend to sell low priced impulse items. Often the quality of a show can be judged by the price range of the objects sold. If the potter elects to travel the show circuit, he may find that financial success is limiting professional growth due to the type of object he must produce.

Another method of selling is the annual studio sale. Invitations are sent as announcements and people may eventually wait for them eagerly. Glick has used this approach several times but believes studio sales should not be overdone. He found that people can easily tire of a yearly sale because its impact is eventually lost. If the potter enjoys dealing with the public and has a strong ego and is able to withstand a wide range of comments, he will probably favor direct sales. However, if the potter is not outgoing and is too sensitive, he should leave this area to someone else.

Indirect selling includes methods such as wholesaling through a distributor, receiving royalties or a salary from a manufacturer and selling privately through independent or organized craft shops. Selling wholesale through a distributor involves placing samples with a distributing agency which usually takes a twenty percent commission on a firm order placed with them. Besides the problems of high volume line

production, and an additional middleman, potters must often pay the distributor's percentage before receiving the retailer's payment. The potter may be fortunate to net one third of the retail value of his work and studio costs in such an arrangement.

Wholesaling to a manufacturer covers cases in which the potter's finished work is incorporated as a component of a manufactured product. For instance, a weaver or fabric serigrapher might sell dress lengths to a fashion house or drapery yardage to a workshop.[30] Usually costs must be kept low since as many as four different profits may be involved: the potter's, the manufacturer's, the distributor's and the retailer's.[31] A manufacturer may offer studio space, royalty fees or a salary for the right to duplicate designs.

Bennington Potters and Pacific Stoneware employ a manufacturer's approach. These corporations produce a large volume of work done by an extensive staff headed by a designer/potter. One drawback may be that the head potter is so busy with operating problems that little time is left for actual production.

Established potters who have developed distinctive styles and efficient production methods tend to rely on selling through good shops and retailing from their studio. The potter should apply some of the same criteria when selecting shops as he used when choosing fairs. If offered a choice, he should select shops which carry handcrafted items exclusively or predominately. Gift shops, for instance, are not the best place to sell crafts. A shop should carry a broad selection of a potter's production. The public can easily believe that the few pieces they see on display accurately represent the scope of production. This type of misrepresentation can seriously damage the potter's image.

There are three basic sales arrangements potters encounter when selling through shops: consignment, wholesale and guaranteed sales. Consignment involves placing goods in a retail outlet with an agreement that the potter will be paid only after the pieces have sold. This is a practice almost unique to the arts and crafts field. Consignment sales have advantages, particularly for new professionals whose outlets may otherwise be limited. Unfortunately, most potters who try consignment selling have problems. As a result, professionals recommend selling outright except in the following:[33]

a. Prestige shops which do nothing but consignment sales such as museum shops.

b. Shops which are reliable and nearby with a high turnover rate or charge a lower than normal (33%) commission.

c. A new gallery with potential that intends to eventually buy outright.

d. Shops operated by a local service organization.

There is some paper work when consigning. The price tag showing retail price should include the potter's name and the serial number of the item.[34] Serial numbers should begin with one, and succeeding orders should maintain a consecutive count. A dated invoice sheet in duplicate and including the same information is necessary. A record list including the serial number, a brief description, the retail price of each piece and whether it was sold or returned should be checked off each month as payment is received.[35]

Relations become easily strained in a consignment arrangement, especially if the potter's work is not selling well or, i.e., he is not being paid on time. Damaged or stolen work also causes problems.

Although the shop is responsible for returning work in good condition, it is at times difficult to collect. If this occurs, the agreement should be terminated with that particular shop. This right is understood but should be specified in the consignment agreement which might include these points:[36]

1. Articles may be brought for consignment at any time during shop hours. Shipping will be at the expense of the craftsman.

2. Only articles in good condition will be accepted. Acceptibility depends on quality of workmanship, design, realistic price, and salability.

3. Checks covering all items sold for consignors during calendar month should be mailed during the first week of the following month.

4. Both consignor (craftsman) and consignee (shop) have the option either to return or request return of articles if unsold after 60 days at their respective expense.

5. Articles consigned to the shop will be the shop's responsibility once received-for breakage, fire, theft, etc. Payment will be made to consignor for any articles sold or not returned.

6. The shop's commission on articles is one-third the actual selling price. No charge will be made for articles that do not sell.

An alternative to consignment sales is a rental agreement in which the potter purchases display space at a fixed rate. This arrangement avoids some of the typical consignment problems so that the shop owner receives the rental fee regardless of turnover rate and the potter has the opportunity to sell a large quantity of work for a fixed fee.

The memo shipment is another consignment-type approach. A shop receives a shipment containing a memo which in essence states that at the end of a certain time period, usually thirty days, the owner can

pay for everything, pay for what has sold and return the rest, or return the entire shipment if nothing has sold.[37]

In certain respects guaranteed sales are similar to consignment selling, but the potter is left in control. Work is sold outright to a shop but the producer agrees to exchange pieces that have not sold over a specified time period, at a certain price, provided the objects are returned in good condition.[38] Although this policy is not widespread it is very effective.

Wholesaling involves selling work outright to shops at a 30 to 50 percent discount from the retail price. The potter is paid within a stiuplated time period, usually thirty days, whether the work has sold or not. Paper work is important when wholesaling. This requires development of a price list and an order sheet for standard production items. Discounts, payment terms, packing fees, mailing or delivery charges, or if a minimum order is required must be specified. It is illegal not to give the same terms to every shop in the same general location during the same period of time.[39] Emphasis in the catalog, or on the order sheet, that variations in size, shape and color are natural for hand crafted work, but that the quality will be the same as the pieces seen before ordering, should be included.[40] Acceptance of more orders than can be filled while still maintaining quality craftsmanship should be avoided. It is not recommended to accept orders from stores in the same geographic location since craft shops depend upon uniqueness as a selling factor.[41] Acceptance of an order constitutes a legally binding contract which must be filled within the specified time period. Placement of estimated orders from regular customers, as far in advance as possible, should be requested.

PACKING AND SHIPPING

For packaging and shipment or delivery, 275 pound test cartons and shredded newspaper or styrofoam peanuts are needed as padding. Clearly labeled cartons and an itemized list of the contents of each carton should be included on a packaging slip. The list must also include the potter's name and address, the date, terms of payment and the name of each customer. Clearly marked cartons containing the packaging list are necessary for multiple carton shipments. If goods are shipped by truck a bill of lading is required which lists weight and description of the articles being shipped since trucking firms charge according to contents. Standard address labels and bills of lading are available at office supply stores. After shipment an invoice listing the entire contents of the carton should be sent directly to the buyer. Many stores automatically pay charges thirty days after receipt of shipment. However, if charges have not been paid, a statement or bill indicating the amount the shop owes should be sent at the end of the month. Statements, invoices and packing slips must be written in duplicate to provide copies for records and as substantiation for claims.

It is standard procedure for buyers to pay shipping costs. If articles are shipped by truck, the company will collect charges on delivery or they can be prepaid and the customer billed. When shipping via parcel post or U.P.S., charges must be prepaid and the cost included on the invoice.

If a potter does not receive payment for a shipment and has waited thirty days a reminder should be sent to the customer stating, "balance due."[42] If payment still is not received a phone call or visit may be necessary. Shipment or delivery of additional work should not be made until the previous order has been paid for. If the potter has any doubts about dealing with a new shop, he should check the credit rating either by contacting the American Craft Council or speak to other craftsmen who sell to the shop.[43] This practice is widely accepted and works very well.

EPILOGUE

The operation of a production studio presents interesting and challenging problems. It is the responsibility of the reader to formulate his own conclusions as to the value of the guidelines presented.

It would be feasible for ceramic and fine arts programs to provide opportunities for interested students to experience the problems of working in a production studio. Apprenticeships with potters could be arranged for credit in a manner similar to practice teaching. As an alternative or supplement to apprenticeships a sequence of courses, including business, marketing and production approaches might be developed.

Ceramic and fine arts programs generally give the impression that this type of education belongs in the two year technical college. However, colleges and universities have taken over the responsibility of training potters. The scope of ceramic and fine arts programs has to have limitations because of the problems of time, expense and facilities. Fine arts departments should, however, reorient their priorities and consider what would benefit the student beyond questions of aesthetics. Possibly more attention could be paid to the practical aspects of the student's training.

Appendix I

QUESTIONNAIRE

1. LOCATION - Why did you choose your area and what effect does it have on your work and sales?

2. FINANCING - How did you finance your studio and equipment: personal savings, loans, grants? Did you establish what you would need to work and live in the beginning and before you had established yourself?

3. PHYSICAL CHARACTER OF YOUR STUDIO - Is your studio divided into specific areas for materials, storage, production, glazing, firing, etc.? Or just an area which is converted to perform a specific function as the work cycle progresses? What, if any, are the specific types of equipment you use; particularly for clay preparation? What size and type kiln do you use and did you establish these in relation to your work cycle?

4. WORK CYCLE - Have you established a cycle? If so, why did you feel this was necessary? Would you briefly discuss its length and organization.

5. YOUR FEELINGS ON APPRENTICES AND ASSISTANTS.

6. SALES CONCEPTS - What are your primary markets: retail, wholesale, consignment, fairs, galleries? Are your sales seasonal? Is your work geared to a specific audience? Do you promote or advertise your work: catalogs, booklets, demonstrations, etc.? What guidelines do you employ when pricing?

7. YOUR PRODUCTION PHILOSOPHY AND AIMS.

Appendix II

The following is a list of the potters contacted. Their responses have been evaluated on a scale from zero to five - zero indicates no response.

Cynthia Bringle Penland, North Carolina	1
Abe Cohn Milwaukee, Wisconsin	0
Robert DeArmond Duluth, Minnesota	5
Robert Eckels Bayfield, Wisconsin	5
Ken Ferguson Kansas City, Missouri	1
Don Frith Champaign, Illinois	1
Angelo Garzio Manhattan, Kansas	4
Robin Hopper Hillsdale, Ontario	5
Walter Hyleck Berea, Kentucky	5
Karen Karnes Stoney Point, New York	2
Warren MacKenzie Stillwater, Minnesota	5
Ron Probst Penland, North Carolina	3
Walter Smith Gattlinburg, Tennessee	4
Tom Suomalainen Penland, North Carolina	0

Footnotes

[1]Michael Cardew, Pioneer Pottery (London: Longmans, Green and Co. Ltd., 1969), p. 244.

[2]Ibid., p. 246.

[3]Ibid.

[4]Ibid., p. 247.

[5]Ibid., p. 250.

[6]John Glick, "Studio Management." Studio Potter, (Summer, 1973), 5.

[7]Ibid.

[8]_____, "Studio Management." Studio Potter, (Winter, 1974), 46.

[9]Ibid., p. 44.

[10]Franz Kriwanek, Keramos (Iowa: Kendall Hunt Publishing Co., 1970), p. 44.

[11]Peter Sabin, "Some Thoughts on Apprenticeship." Studio Potter, (Fall, 1973), 9.

[12]Ibid.

[13]Norbert N. Nelson, Selling Your Crafts (New York: Van Hostrand Reinhold Co., 1967), 109.

[14]Ibid., p. 110.

[15]George and Nancy Wettlauffer, The Craftsman's Survival Manual (Prentice Hall, Inc., 1974), pp. 10-12.

[16]Ibid., p. 12.

[17]Ibid.

[18]Ibid., p. 13.

[19]Ibid., p. 14.

[20]Ibid., p. 27.

[21] Ibid., p. 28.

[22] Ibid., p. 29.

[23] Ibid., p. 28.

[24] Ibid., pp. 36-40.

[25] Ibid., p. 35.

[26] Ibid., p. 41.

[27] Ibid., p. 51.

[28] Ibid., p. 54.

[29] Ibid.

[30] Ibid., p. 33.

[31] Ibid.

[32] Ibid., p. 65.

[33] Ibid., p. 61.

[34] Ibid., p. 62.

[35] Ibid.

[36] Ibid.

[37] Ibid., p. 61.

[38] Ibid., p. 65.

[39] Ibid., p. 64.

[40] Ibid.

[41] Ibid., p. 66.

[42] Ibid., p. 69.

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